

KERAMIC STUDIO

Vol. XIX, No. 9.

SYRACUSE, NEW YORK

January 1918



WE are beginning with this issue a series of articles on design by Mr. Albert Heckman which should be of great value to those decorators who wish to really know something of design and its possible application to other mediums than china. Though this first lesson is on designing for printed textiles, the motifs may easily be adapted not only to the china itself

but to table linen, room and furniture decoration, stencilled or block printed hangings and all the accessories that go to make up a complete picture in the home.

We hear from various sources that the shortage of china for decoration is not so great as one would have imagined, that there is still quite an amount available for decoration, especially since ceramists have taken up the decoration of crude earthenware in yellow, brown, blue, etc., such as is used in our kitchen, as well as the various undecorated Japanese, Chinese, Italian, Wedgewood, etc., etc., to be picked up here and there. There is still plenty of opportunity to carry out one's designs for table ware, both china, glass and pottery.

At the recent exhibition of the Art Alliance in New York, an exhibit of the work of "Master Craftsmen," a number of quite important pieces both in size and design were shown, executed in copper lustre as well as on yellow pottery, in brilliant enamels.

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From a letter to the Editor:

"We are a city of clubs, and thousands of our best women have listened to out of town speakers, who in their lectures on "Home decoration" have ridiculed what they called hand painted china. This was our first blow. Free instruction in china painting in our department stores, followed by a flood of horrors for sale in every corner grocery, seemed like a vindication for the out of town lecturer.

This is not the first time we have heard of the ill advised and indiscriminate condemnation of amateur decoration of china. Ill advised, because china, table ware especially, is quite as legitimate a field for the exercise of one's taste and artistry as is any other medium for "Home decoration;" indiscriminate because the critic ignores or is ignorant of the extremely artistic work of some of our foremost decorators. The fault is not in the decoration but in the decorator. If our decorators of china would study design and the principles of decoration, there would be less criticism.

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Several interesting designs were received for our glass competition. Many had the defect of being too heavy, too much like designs for china. A decoration that is suitable for china may not be suitable for glass. The main beauty of glass is in the shape and the color. Decorations in gold, enamels, etc., should be used sparingly and be confined to the simplest designs.

The awards in the competition were:

First Prize, \$10 to Mrs. Leah Rodman Tubby of Los Angeles.

Second Prize, \$5, to Miss Lola St. John, Albany, Ind.

Mentions to Mrs. D. Elizabeth Roberts of Philadelphia,

Miss Venita F. Johnson of Escalon, Cal., Miss M. A. Yeich of Lorane, Pa. and Miss Laurel G. Foster of Montreal.

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Sculptors throughout the country are preparing to submit designs for the bronze equestrian statue to be built in Havana in memory of General Maximo Gomez "The Cuban Liberator." Prizes aggregate \$17,000, the winner's prize being \$10,000. Cuban consuls throughout the country have been supplied with conditions of the competition which will close next April.

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The Editor again offers to exchange *Keramic Studio* publications or Robineau porcelains for stamp collections for her son's Christmas.

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GLASS DECORATIONS (Continued)

D. M. Campana

I PRESUME you can now pick up the glass without putting your fingers on the lustre. You have it standing on a dish, tile or any other flat article. Remove the dish and the painted glass and put them at once in the drying box or over the warm stove. If nice and warm, your lustre will be dried in about 15 minutes. Now set it aside in a dry place, away from dust, to be fired whenever you are ready.

If your fired lustres show spots, you have only yourself to blame. Spots cannot be easily remedied, especially on transparent glass. Lustres contain a good quantity of dissolved rosin, which, being naturally tacky, will retain every bit of lint flying in the air, and this rosin being absorbed by the lint, an empty spot is left in firing. Spots may also be caused by humidity, and both humidity and dust should be avoided. I have fired hundreds of pieces without spot marks and have come to the conclusion that others can have the same results by following the methods I have used.

I will now suggest a few easily attained effects, so that students will have the satisfaction of obtaining at once good decorations without spending too much time in experimenting.

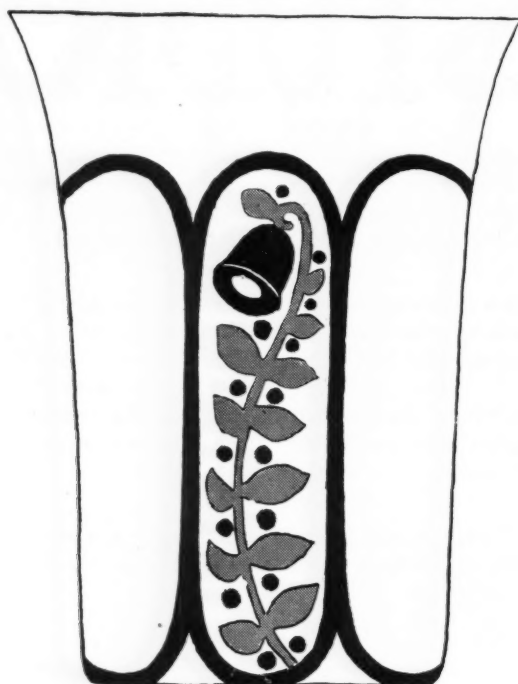
If you can purchase a good piece of glass, such as a jar or creamer or mayonnaise dish, bonbon dish, etc., not too thin, try to paint this with Amethyst lustre. Use a good size, clean shader, the largest you have, the larger the brush the quicker and better the result. Apply the lustre on the outside only (by applying it both inside and outside the lustre will be darker). Cover every little part and place the glass to dry at once.

Another good effect is obtained by the use of Blue Pearl, a light and very decorative blue shade. Try this color on a standing piece, vase, jar, etc.

Iridescent Pearl also gives interesting effects. I found that Mother of Pearl or Opal, as used for china, did not have enough opalescent effect, enough fire, so to say, but this Iridescent Pearl gives perfect results. It is full of color and a glass covered with it looks very beautiful.

Another attractive lustre is Orange for Glass. I found though that this special color is better when padded, while I never pad other lustres. Orange fired, then covered with Iridescent Pearl, gives striking results.

For drinking glasses, tumblers, goblets, sherbet glasses,



FIRST PRIZE—GLASS COMPETITION

etc., Golden Amber is a very effective lustre, a light and delicate shade. For this purpose also Blue Pearl and Iridescent Pearl are good. For claret glasses, Rose Shell looks very good, as it is a suggestive shade and very delicate. Amethyst also for drinking glasses seems to please the public.

All these effects can be obtained easily. I forgot to mention that rather than dip the brush in the lustre bottle, I find it quicker and more satisfactory to pour a few drops of the lustre on a saucer and take the lustre with the brush from this saucer.

As a diversion some table glasses may have a small gold rim at the top or even at the foot, or a delicate border, either etched or in enamels, but in that case only the simplest and plainest borders should be used.

I have painted tumblers with just a narrow band in Peacock Blue lustre or in Ruby and the effect was very good.

Of course there are many other kinds of decorations which my further articles will describe, but a good, sound advice to students is to limit themselves first to single, all over shades of lustres, a decoration which is easily and cheaply obtained and sells well.

As to the application of one lustre over the other, the same rules should be followed as for china. One lustre must be fired before you apply the second. I have tried and found good the following effects: Iridescent Pearl over a previously fired application of Amethyst, or Orange, or Pearl Blue, or Rose Shell. This Iridescent Pearl will also give a very rich tone over Turquoise Blue and Peacock Blue.

To summarize the lustre lesson, you should remember the following important points: Clean your glass thoroughly with alcohol and dry it with a lintless cloth. If you have no alcohol use soap suds and dry the glass well. Apply lustres quickly with a large brush, being careful not to leave any uncovered spots. Dry your glass lustre as soon as it has been applied, this is very important. Do not apply gold or enamels over unfired lustre.

The firing lesson will be given in next number.

(To be continued)

GLASS COMPETITION

FIRST PRIZE—MRS. LEAH RODMAN TUBBY

Treatment by Mrs. S. D. McLaud

MAKE band of gold. Outline design in Outlining Black. Stems and leaves filled in with Matt Bronze Green, flower with Matt Pink, dots with Outlining Black. Inside of glass Iridescent Yellow Lustre.

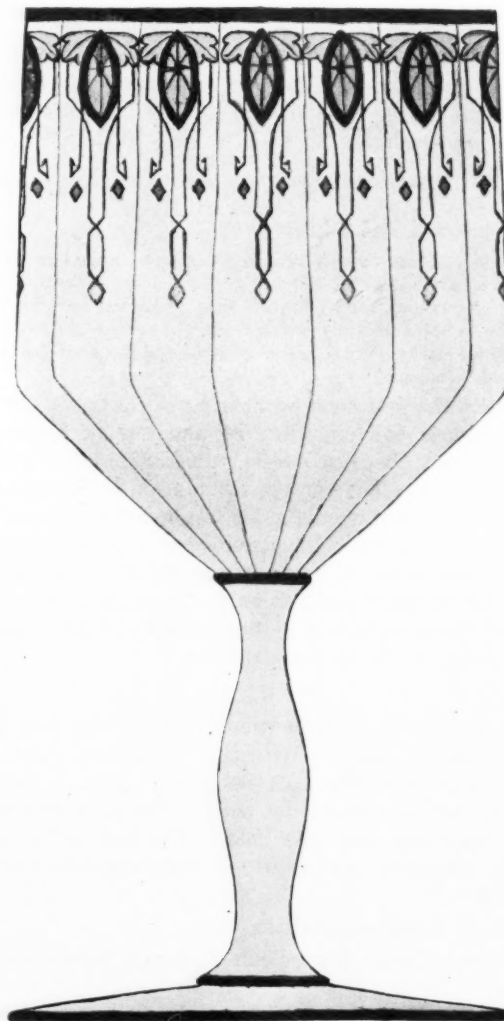
SECOND PRIZE—MISS LOLA ST. JOHN

Treatment by Mrs. S. D. McLaud

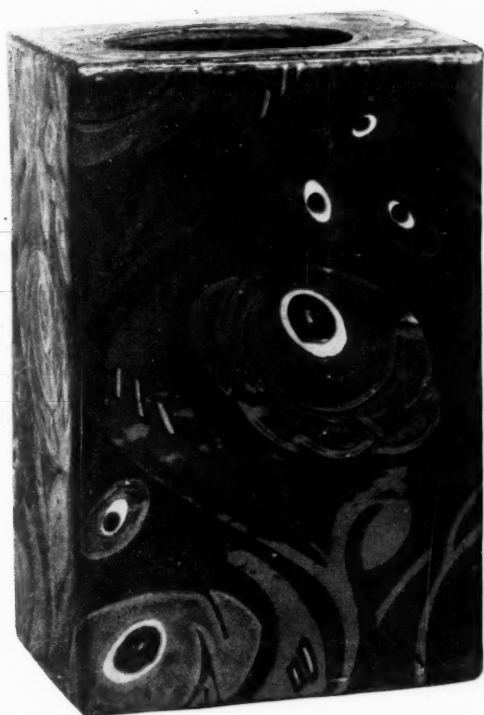
BANDS and ovals Gold, outline for leaf, inside of oval and small diamond is Outlining Black, other lines Gold. Leaf Yellow Green Enamel, diamond and small spaces in oval are Blue Green Enamel. Inside and bottom part Mother of Pearl Lustre.

STUDIO NOTE

Mrs. Carrie L. Gwatkin has returned to her studio at 3905 Broadway, New York City, where she will again take up the teaching of decoration and design.



SECOND PRIZE—GLASS COMPETITION



MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburg. Home Studio, 52 W. Maiden St., Washington, Pa.

FOR ADAPTABLE DESIGN

THIS design using the ogee as a foundation is a combination of the problem of last month. It bends itself to many shapes and color schemes. The rectangular vase was one found in a Japanese curio shop in New York and is of a common red clay—in fact looked very much like a glazed brick. The bonbon box was of Satsuma and the design was worked out in Cherry enamels. The original color scheme was one having the background of Grey Green and leaves were of a much darker tone. The flower form was Pompadour; white space, very light Neutral Yellow; dark spot in flower of Vermillion or Yellow Red. This would be an admirable design

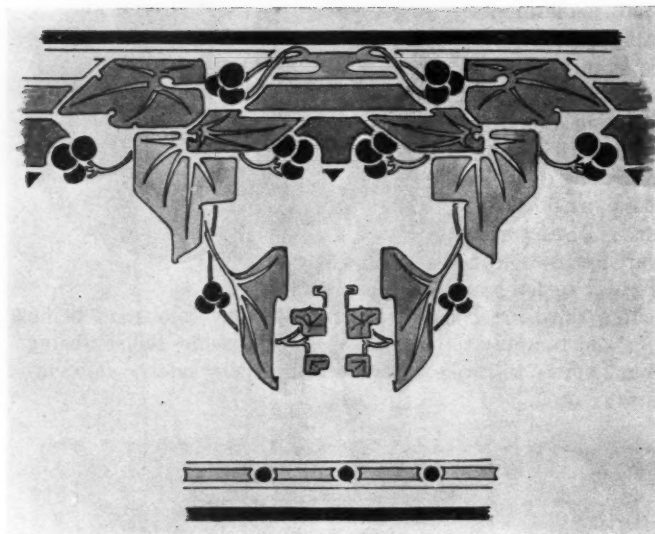
for dusting the color, first using Cherry special medium for dusting; applying it very evenly and not too heavy. Clean out design and fire. Second Fire—Apply medium and dust leaves and stem forms. Then add flower forms, clean and paint in light and dark centers.

If a third fire is necessary repeat same treatment being careful not to apply too heavily if china is used—Belleek being so much softer will take repeated firings very safely. No emblems are used.



MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR

2298 Commonwealth Ave., St. Paul, Minn.



BRYONIA MOTIF—HENRIETTA BARCLAY PAIST

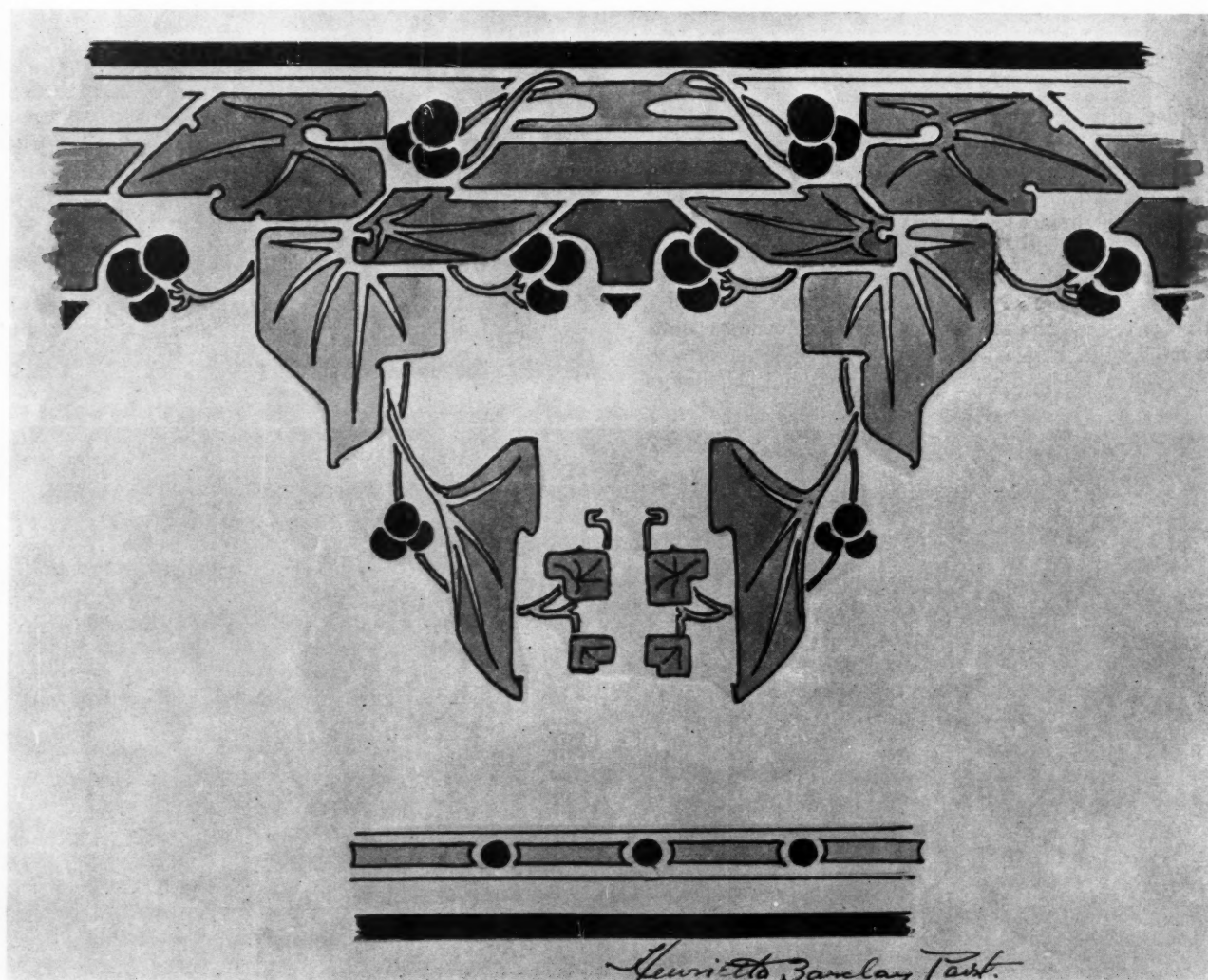
DESIGN WITH BRYONIA MOTIF

THE design shown this month is a simplified drawing of the Bryonia plant and is arranged with the thought of a bowl or jardiniere decoration. Leaves and stems call for two values of Grey Green. Berries may be either red or purplish black and the dots at the base should correspond to the color of the berries. If the berries are red the panels should be a lighter value of same or they may be grey green like the leaves. If the berries be made purple or black the panels would be effective in gold. The extreme upper and lower edge may be a dark green. The background may be old ivory, if red berries are used. If black or purplish berries and gold panels, neutral grey will be an effective background. The design may be treated in flat color. Enamels or lustre and the little band at base can be echoed inside of the bowl near the top.

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ART NOTES

The Annual Exhibition of the Twin City Ceramic Club was held during the week of November 19th in Minneapolis. The feature of the exhibit this year was a plate competition



BRYONIA MOTIF—HENRIETTA BARCLAY PAIST



ATLAN PRIZE, 1917, CHICAGO ART INSTITUTE
SATSUMA BOWL
Mrs. Richard Lavell, Minneapolis, Minn.

with outside jury. This brought out some interesting and beautiful plates in varied styles of design. The first prize was awarded to Mrs. Nell Grey. Mrs. Lavell, winner of the 1917 Atlan prize in Chicago, second prize, Miss Frances-E. Newman receiving honorable mention.

The exhibit this year showed a fine average. There were fewer large exhibition pieces than usual but it was a good showing of sincere work. The absence of ambitious pieces was not due to lack of creative ability or waning interest but to stress of circumstances in which expediency held invention in check. It takes the eye of faith to pierce the mist of the present and discern the better things to come, when imagination will again hold sway and artists dream dreams and bring them into manifestation. In the meantime rents must be paid and many service decorators are supplementing their regular work with various things, thereby broadening their scope and adding to their income.

It will not hurt us to have a few lean years. We appreciate things by contrast.

Among the attractive things which have been made to add to the income of one artist is a charming little Christmas eve window candle stick, made entirely of the Holly leaves and berries. It was modeled and then cast in iron and painted in the natural holly colors and held a red candle. It was designed to be sold from the studios and commission shops, but was so attractive to the larger dealers that arrangements were made for exclusive sale in each of the Twin Cities.

Many added hand made Christmas cards to their stock and in one studio space was sublet to an artist in embroidery, who is showing some truly artistic things in linens, crepes, etc.

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The next social meeting of the club will be in St. Paul when a trip to the State Capitol (under the guidance of Mr. Lauros M. Phoenix, a mural decorator) will be preceded by luncheon.

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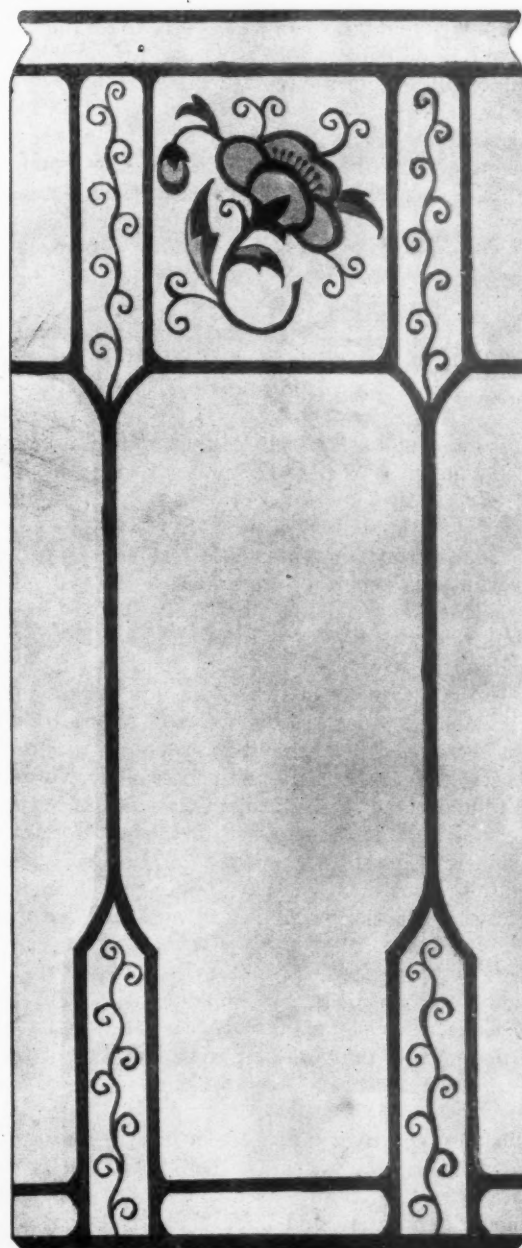
One of the most hopeful signs in the local art world is the evident desire on the part of the different clubs to fraternize. This is being fostered and made possible by the management of the Art Institute in establishing the annual local exhibit which includes every department of art and in having each club represented on the committee of arrangements and on the jury of acceptance.

The exhibit opened this year with a very informal recep-

tion to the public by the Institute and Clubs represented. Russian tea was dispensed from the alcoves in the corridor and such a democratic spirit was engendered that the social feature will be made a monthly event during the year when each club in turn will act as host and hostess.

Such a program cannot but result in breaking through in a measure the formal atmosphere which usually surrounds an Art Institute and in creating a more fraternal feeling among artists in different lines.

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BELLEEK VASE

Mrs. F. H. Hanneman

ALL dark bands and scrolls in Dark Blue Enamel. The flower is in light and dark pink enamel, the darker parts of the petals being the darker pink, also the bud. The leaves are in two shades of green enamel, and the stems and scrolls in flower motif in the darker shade of green.

TEXTILE DESIGNING

Albert W. Heckman

ALL branches of Art are related. It may seem redundant to say this, yet there are many of us who do not know how intimately they are related. It is especially true of the applied arts, which are not only closely interrelated but often dependent upon each other. The success we have with one is often in proportion to the knowledge we have of the others. We know that the same underlying principles of Line, Mass and Color which govern the production of a fine design for a vase or a bowl are applicable to the making of a design for a rug, a wall paper or a textile, and, while we may have confidence in our ability to do the one, we hesitate to do the other, which we ought to do equally well. No one who ever does a thing well in one branch of the applied arts is without ability in the other branches.

Undoubtedly there are many china decorators who design things other than their wares. On the other hand, there are many who do not, but who have extra time at their disposal and would like to make some practical use of it. For their benefit, as well as the student of design in general, I am giving a few suggestions about the making of a saleable textile design.

There are many kinds of textile designs, some of which are made to be reproduced by weaving, some by printing and some by various other processes. To encompass the whole subject in this short paper would be impossible. However, there is one phase of the subject that is within our reach. It is the designing of textiles to be printed. It is this branch too, which is of special interest to-day because of the demand for that particular kind of textile design.

Just at present china is scarce, and the future of the china painter is somewhat precarious. This is due in part we know to the war. On the other hand the war has caused a demand for textile designs. In the past, many of our leading manufacturers have used foreign designs and foreign trained designers. Now many of the sources are cut off entirely and they are obliged to look to the artists of America for help. It is up to us to meet the demand and supply it with designs that are worth while, practically and artistically. No one is more fitted to undertake the task than is the ceramic artist, for, as a rule she has made the study of textiles part of her training, and further, the trend that china decoration has taken towards conventional treatment and pattern design is in itself an ample basis for the execution of creditable work in some of the allied branches of design.

The two plates on pages 143 and 144 illustrate in a brief manner one way of making a simple textile design. Plate I is a miscellaneous collection of motifs derived from nature. The other plate shows the variation and adaptation of one of these motifs to two designs. In like manner other of the motifs can be varied and adapted.

Just as there is a difference in designs one might make for a punch bowl or a tea set, so there is a difference in designs for various sorts of cloth. In making a design one must first of all consider for what kind of material it is to be used and then plan it accordingly.

Printed designs are reproduced from copper rollers, the sizes of which vary. The design is engraved on the roller, and after the design has served its purpose, it is ground off and a new one is put on. Rollers used for printing a design on silk are sixteen inches in circumference. They are used until repeated grinding, in the application of new designs, has reduced the circumference to fifteen inches. They are then discarded. Therefore, any design which repeats within a

space from fifteen to sixteen inches can be used on a roller for the printing of silk. In like manner rollers for printing cotton material vary from eighteen to sixteen inches in circumference. The width of the rollers varies too, but that need not necessarily be considered.

In planning a design which must conform to a given area of repetition it is often convenient to build skeleton lines of squares, triangles or diamonds in which the motif is to fall. However, it is not advisable to resort to their use too much in textile designing, for the tendency is to a certain stiffness and rigidity of feeling, which is anything except that which is to be desired in many instances. A few trials with a few failures are all that is needed to overcome any inability to make a design repeat properly within the given space of fifteen, sixteen or eighteen inches. A few things can be borne in mind which will help in planning the repeat. For instance, on a sixteen inch roller, a four, a five and a third, an eight inch or any other some such division can be used. Often two different units are made to repeat alternately. In such a case there must be an even number of divisions. Otherwise the units will not repeat properly. The two designs illustrated are for silk and they repeat at every four inches.

Color is one of the things that must be given the utmost consideration in the making of a practical design. It is one of the first things that manufacturers consider in buying a design. Designs in few colors cost less, of course, to print than those which have many, for each added color means additional expense in printing. It is best to make eight the maximum number of colors to be used at any time. Many very excellent designs have been made in only two, three or four colors. If the design is of unusual merit a manufacturer will go to the expense of using more than eight colors, but this is seldom done. Any kind of paper which is not too highly finished will do to work on and water colors, tempera or distemper colors are used by practically every professional designer. It is not necessary to make the designs in black and white like the ones illustrated, nor is it necessary to show more than one repeat of the motif. But it is advisable to always show one's work to its best advantage and it is seldom that one repeat will do it, especially if the repeat is a small one. Then too, several color schemes of one design may be an added inducement to some prospective buyer. Take for example the design at the left of page 143 and try it in several color schemes. First paint it in one color, an old blue, on a grey green ground. Then make another on a yellow ochre ground using black for the motif as illustrated. Add spots of vermilion red for the berries and dull olive green for the leaves. Leave a little edge of background color around the berries and leaves. For a third color scheme, say of two colors, try an emerald green and a dull light violet on a grey white ground. Paint in the whole design with the emerald green and add the violet for the berries, leaving a little of the background space around them as in the preceeding one. A good scrubbing is a great help in uniting any design on a white ground to that ground and will often give a finished appearance which approaches that of the real textile. Compare the three designs and you will see the possibilities there are in one design by simply varying the color schemes. Colored paper can be used to work on, in which event, it should be the color of the material to be printed. It is difficult however to find a paper that is the exact color and tone that one wants so it is best to prepare a white paper with a wash of color. Needless to say, the most artistic things are made in this way.



The persistent advertiser is the one who gets the business.



PLATE I—TEXTILE DESIGNING—ALBERT W. HECKMAN

(Treatment page 142)

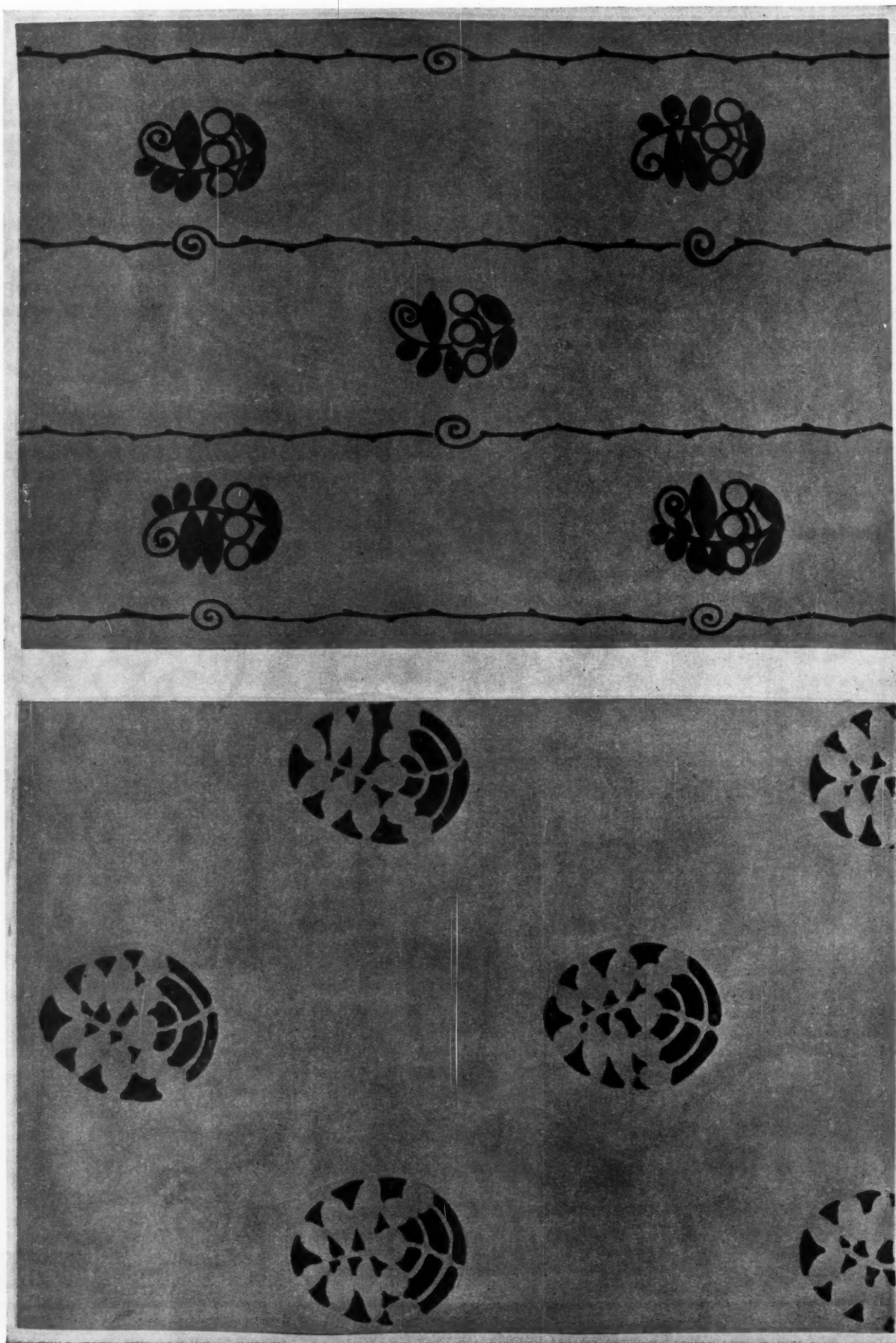
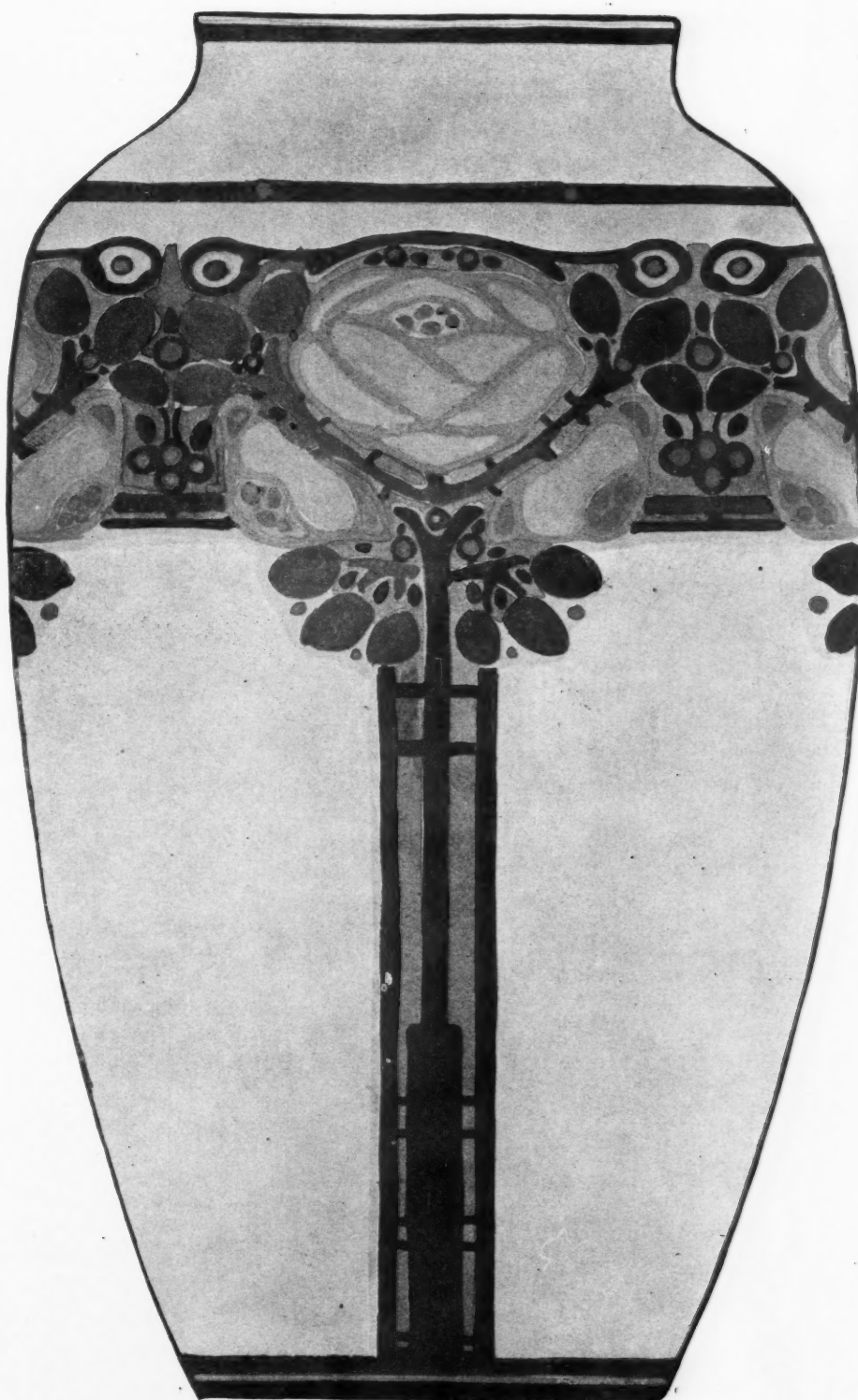


PLATE II—TEXTILE DESIGNING—ALBERT W. HECKMAN

(Treatment page 142)



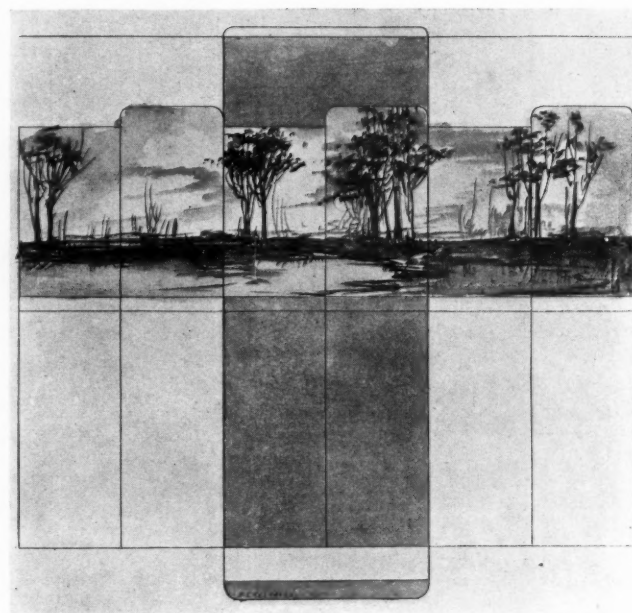
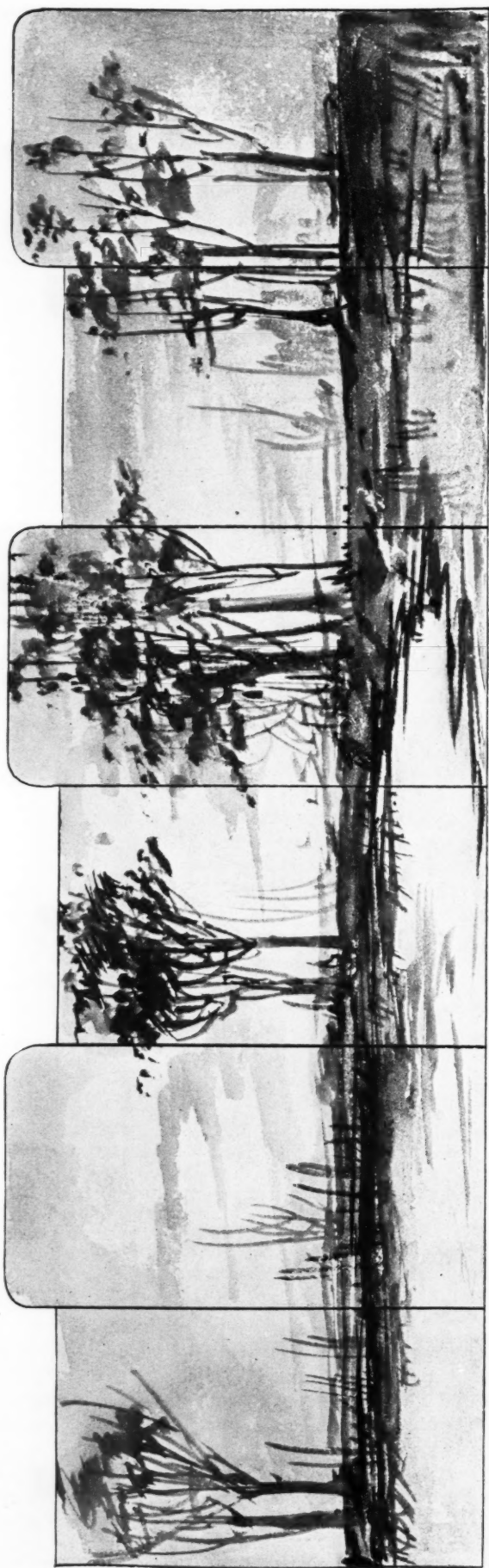
VASE—KATHRYN E. CHERRY

ENAMEL treatment for Satsuma or Belleek.—Light part of flowers and buds is equal parts Warmest Pink and white. Light outline around flowers is Grey Violet. Light centers in three largest flowers is 1 part Citron and 3 White. Small centers in all flowers, buds and circles is Mulberry. All the remaining dark tone is 1 part Blue Green and 1 part White. For background back of design paint a thin wash of equal parts Yellow Brown and Dark Grey.

Dry Dusting treatment—Light outline around flowers is 3 parts Pearl Grey, 1 part Dark Grey and a little Cameo.

Dark centers in all flowers, buds and circles, 2 parts Peach Blossom and 1 part Cameo. Light part of flowers Cameo. Light centers of flowers is $\frac{1}{2}$ Albert Yellow, 4 Ivory Glaze. All remaining dark tone and bands are 2 parts Water Green No. 2, 1 part Ivory Glaze.

Second Fire—Paint background back of design with equal parts Yellow Brown and Dark Grey and paint a light ivory tone over remainder of vase with equal parts Alberts Yellow and Dark Grey.



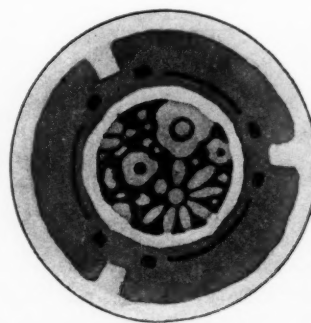
SCENE VASE—M. E. REYNOLDS JUDSON

MAY E. REYNOLDS JUDSON - - - PAGE EDITOR

116 Auditorium Building, Chicago, Ill.

SCENE VASE

FIRST Fire—Outline with Finishing Brown and fire. Second Fire—Oil with Special Tinting Oil and dust on tint with two-thirds Paris Brown, and one-third Yellow Brown, paint in scene with Paris Brown, Yellow Brown, Hair Brown and Finishing Brown, fire. Third Fire—Retouch scene with Yellow Brown, Hair Brown and Finishing Brown.



COLD CREAM BOX

Arthur L. Beverly

BACKGROUND spaces rich blue enamel. Black value to be black or china white borders are to be the deep cream of Belleek ware. Little panels to be filled with brilliant flowers in Orange, Yellow Green and Coral enamel.



SALT SHAKER AND CUP AND SAUCER—FLORA M. HERRINGTON

BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR

Dickinson Seminary, Williamsport, Pa.

SALT SHAKER AND CUP AND SAUCER

PAIN'T flower design and wide bands on cup and saucer with Green Gold. Fine line around panels is Black. Go over the dotted space and top of salt shaker with a heavy wash of Mother of Pearl or Opal Lustre.

Second Fire—Burnish the Gold and go over it with a second coat and put the dots on the shaker with Gold.



BORDER FOR PLATE OR SAUCER

DRAW the bands on the plate and then trace in the design. Plate should be divided in 3 or 5 sections according to size of plate. Outline the small flowers, leaves and center of large conventional flower with Black. Paint the bands and large flowers with Gold, the small flowers are painted with Deep Blue Green and a little Turquoise or Sea Green. Leaves are Apple Green and a little Yellow Green. Center of all flowers are Yellow Brown and a touch of Yellow Red.

Second Fire—Put another wash of Gold over the first one.



BORDER FOR PLATE OR SAUCER—ORILLA E. MINER

SUGGESTIONS FOR THE BEGINNER

Ida Nowells Cochran

BEFORE taking up china decoration care should be exercised in choosing a teacher. Perhaps you do not know good work when you see it. Call on several teachers and compare work as well as prices. Take some one with you who knows. If more of this were done there would be fewer sins committed in the name of "decorated" (?) china. After you have chosen your teacher follow her advice. If she advises against certain pieces or certain decoration follow it. A tactful teacher can guide her pupils in the right paths without antagonizing them, even though it is not the style of decoration they had originally planned to do. Follow her advice in regard to choosing materials. Buy only standard makes—something which has been proven. Cheap materials make cheap looking work. I do not confine myself to one make, however, as I like some colors of one kind better than others. Do not begin this work with the idea that you will be able to master it in a few months; or, that you do not have to practice at home. A music pupil would advance little if she only touched the piano at her lesson hour. If you only want a few pieces of china and do not care whether you or the teacher does the work do not begin at all but hire your work done and your result will be better china for you, a relief to teacher and will eliminate the possibility of your claim to having done something which in reality is the teacher's work. Always be on time for your lesson and if unable to attend notify your teacher as early as possible. Do not let a trivial thing keep you away from your appointment—the teacher invariably keeps hers.

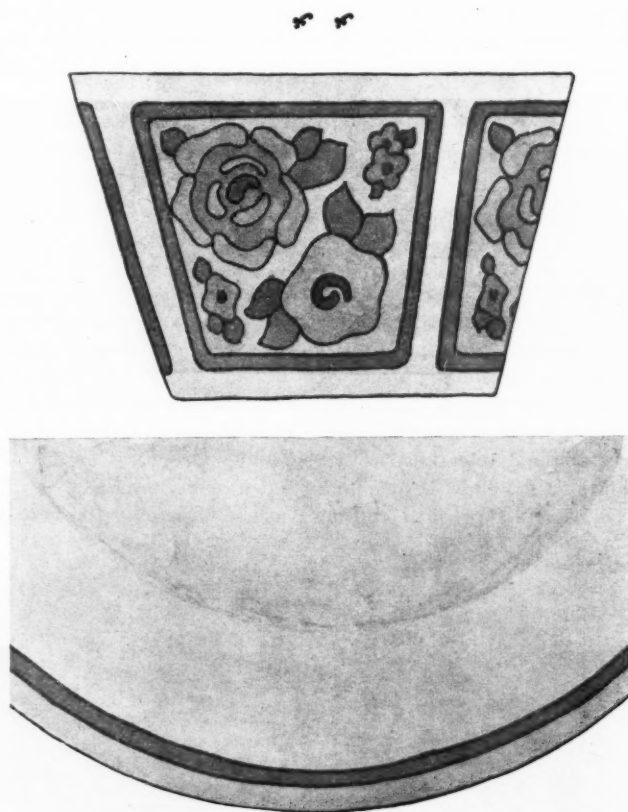
The following are some rules which I observe in my studio and which may be of help to others. Each pupil lays her palette directly in front of her on the table with its cover underneath. To the right is a folded rag which has been cut—not torn—as torn rags make lint. I keep a pair of scissors on the table. Just above rag to right is mediums; above this is turpentine. My pupils keep medium and turpentine in covered cold cream jars. Next the rag the pupil lays out her brushes, palette knife, china pencil and pen as it saves the teacher the necessity of fumbling in the palette or a box for them. Above the palette paints, bottles, etc., can be arranged. All boxes or baskets for carrying materials may be put on the floor at pupils' feet or left elsewhere in the room. This leaves the left side free for any other materials needed. Colors on palette are arranged in three rows from left to right—top row

yellow to dark brown; second row, green to blue; third row, pink to purple, leaving the lower half of palette free for painting. Pupils should *always* have clean paints. Take on the palette knife that part of old paint which is free from dust and grit; remix in center of palette, which is perfectly clean, and put in opposite lower corner, which is also perfectly clean. When all paints have been transferred in order and palette cleaned turn palette upside down and you will have the original order. Wash brushes in turpentine and be sure they are soft before the teacher comes to you. Always see that you have clean turpentine and oil and that there is enough of each. I use my old turpentine for cleaning palette and brushes and then throw away, getting clean for painting. In the center of my painting table I keep a tin box which contains scissors, pen knife, adhesive tape, ceramic gauge, compass, agate point, ruler, etc. I keep a plate divider where the class can use it and two large bottles of alcohol and turpentine are also kept on the table. I use alcohol for all cleaning purposes as it cuts the dry paint better than turpentine and does not run so badly. When everything is in order it saves time, there is less confusion and materials are not so easily lost. I insist upon the pupil marking every one of her possessions with her name. All brushes, paint bottles, pencils and especially gold boxes look alike. I mark both top and bottom of gold box and make a hole in a corner of its cover to keep the liquid gold bottle standing upright as the cork absorbs it when lying down.

A simple method for banding plates is by using an ordinary school compass. Place firmly a small piece of adhesive tape (about one-half inch square) in as nearly the center of the plate as you can judge. Measure from side to side with the compass and, when you have found the center, mark the little hole with an "x". Mix your paint for lining as you would for painting, then dilute with any good diluting fluid. Sugar and water is alright but I recommend Campana's Diluting Medium. Add two or three drops as when too thin it runs and makes a grey line. You will soon be able to judge for yourself. Dip the paint up with the pen and begin your circle. You will not be able to make a perfect line the first time you try. You will have to persevere but I do know positively that you can learn to make a *beautiful* line with this twenty-five cent compass if you only have patience. When your pen stops marking fill it again and when you start put it down on the china with a little swing so that it does not make a jog in the line. Do not grip your compass so hard that you spring it. Do not press so hard on your tape that you push it and lose the center. If the hole in the tape becomes too large put another piece on top. You can make a pen line with any color or gold in this way and the price is not prohibitive of this ordinary school compass which you probably used in your geometry. I keep my diluted paint in a clean empty gold box because it runs into the other paints when on the regular palette. A small compass which is a part of a mechanical drawing set can be purchased for about \$1.25 for banding cups, bowls, etc. Almost any store will break a set for you. These things are so much cheaper than an ordinary banding wheel and I can guarantee them to be just as satisfactory.

The following are some hints for those who fire and for those who have their firing done. Have clean hands when you stack the kiln. Look at the make of every piece you put in. If you are doubtful of a piece as to quality or the way paint is applied you will do the painter a favor by not putting it in until you have explained to her the mistake. Be as careful as you can—learn all you can about the respective heat for different colors and when the kiln door is closed you can do no more except to fire to the proper heat. But be willing to admit when you are at fault. Nine times out of ten the fault

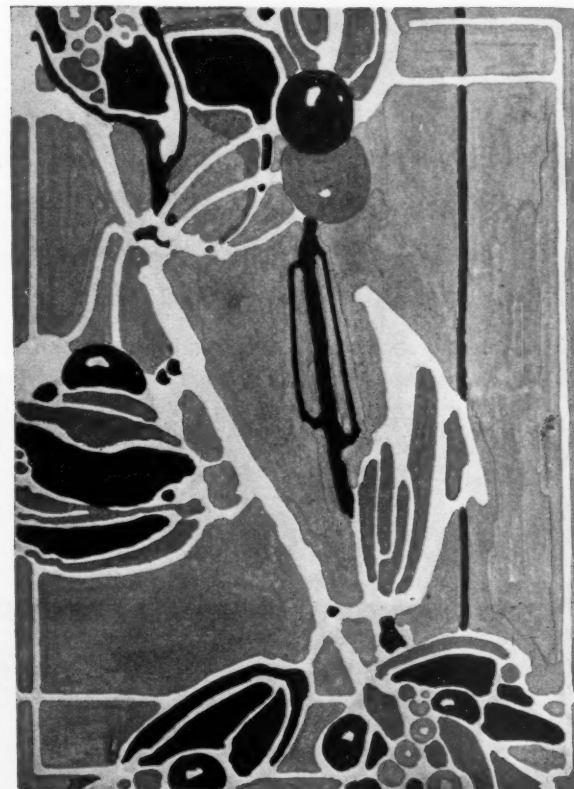
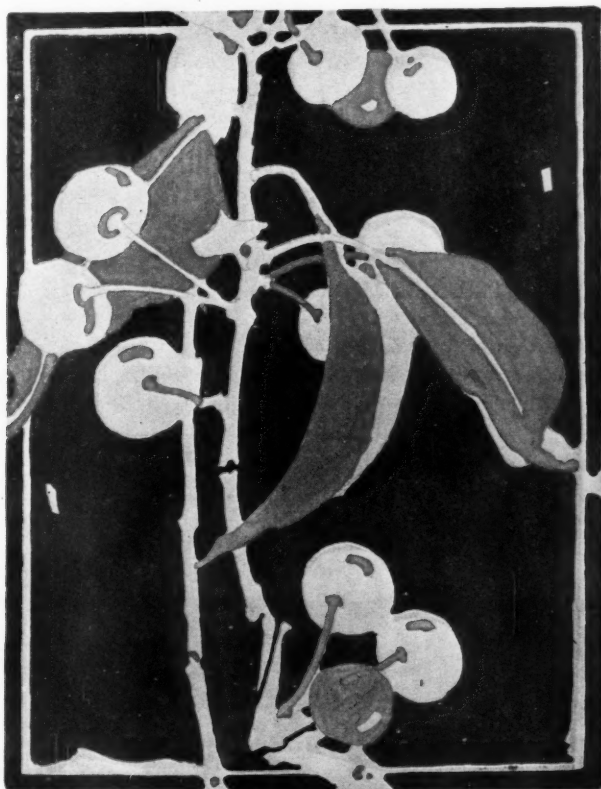
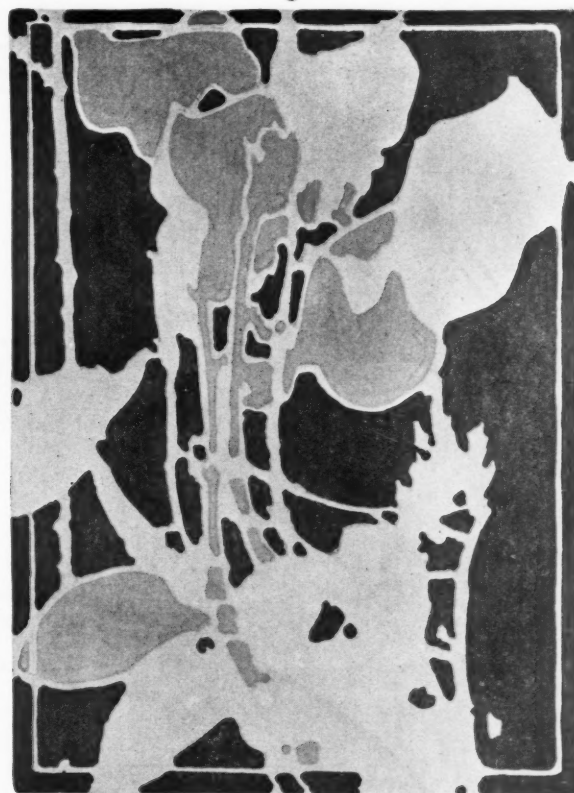
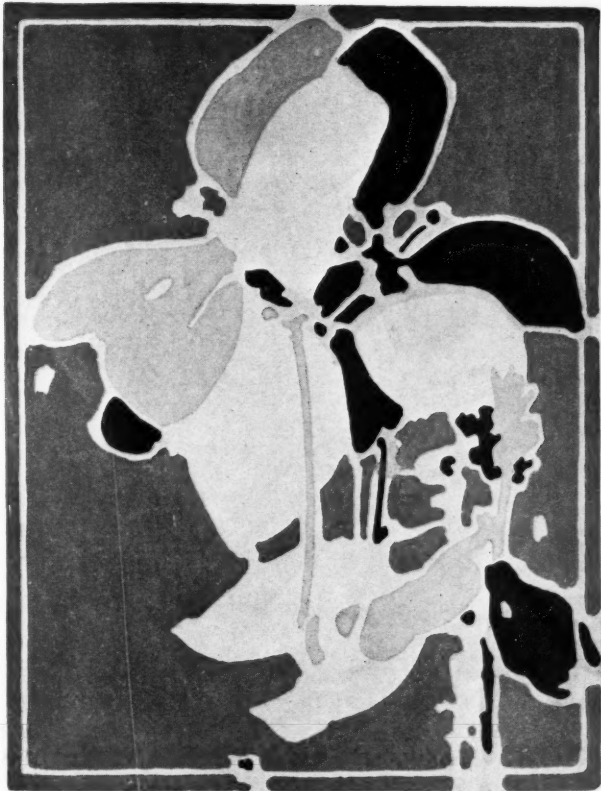
lies in the painting and not in the firing. The kiln cannot rectify your mistakes and, as the old photographer said, cannot make a "peach out of a potato." Alas, how many more potatoes we encounter than peaches! If you know nothing of firing do not criticise the person who fired. Make inquiries and perhaps you will learn something you did not know. One very common fault of beginners is putting gold on too thin and blaming the kiln for firing it off. I use liquid gold for first fire except to rim. Always rim with Roman and liquid combined. For the second fire I mix a very few drops of liquid gold with Roman gold. This makes a beautiful satiny gold and does not have the greenish cast gold put on with turpentine does. Its wearing qualities are splendid. Too much liquid will make the gold look brassy. Brush strokes do not show when put on in this manner but the gold should look like melted chocolate before it is fired. When fired it looks like clay. Do not handle before burnishing as oily fingers may leave a mark which does not come off. Clean the under side of your china carefully, especially when gold has been used. If any purplish spots show after firing they can be removed with Sapolio or Bon Ami which is not harmful like the acid. But the best way is to be so neat that there are no purple spots. Dry china thoroughly before wrapping up. Time and patience are always rewarded by a neat appearing piece. Nothing worth while was ever attained without conscientious endeavor and you should know before beginning that no well decorated piece of china was ever executed without hard serious work.



RAMEKIN AND PLATE

Marquerite Cameron

FIRST fire—Paint outline Black. Second fire—Background of panel tinted with Yellow Brown, very light; bands, leaves and center of flowers Green enamel; lower large flower Blue enamel; upper large flower Pink enamel and Deep Pink enamel; small flowers Pale Violet Enamel.



FOUR PANELS—ARTHUR L. BEVERLY

These panels were suggested by the trailing arbutus and cherry. They are very abstract in treatment and work up best in abstract color schemes. They are charming worked up in monochrome as tiles for Ferneries. Parts of the design may be used for borders and the entire panel may be used as a unit or all over for china or textile.

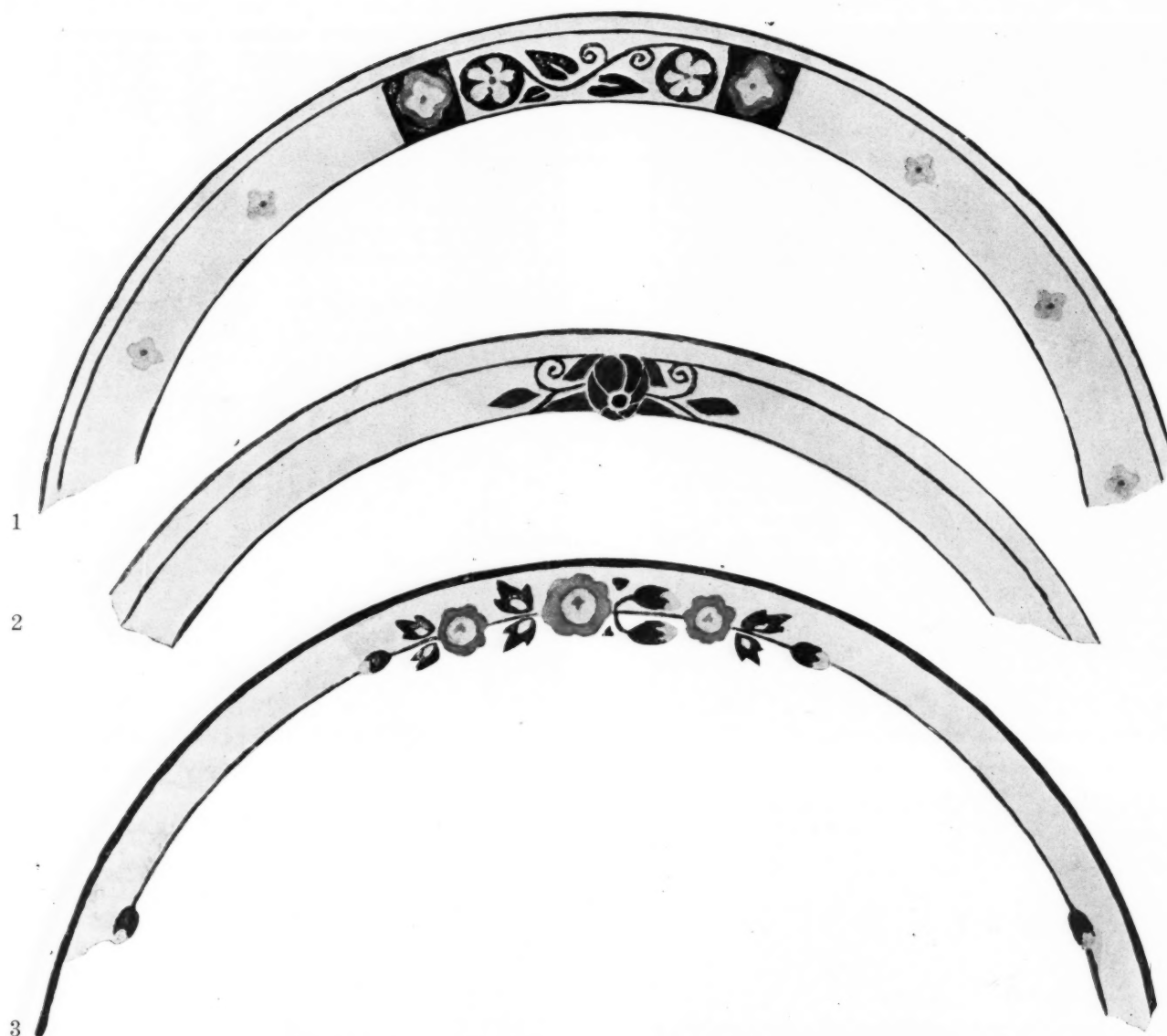


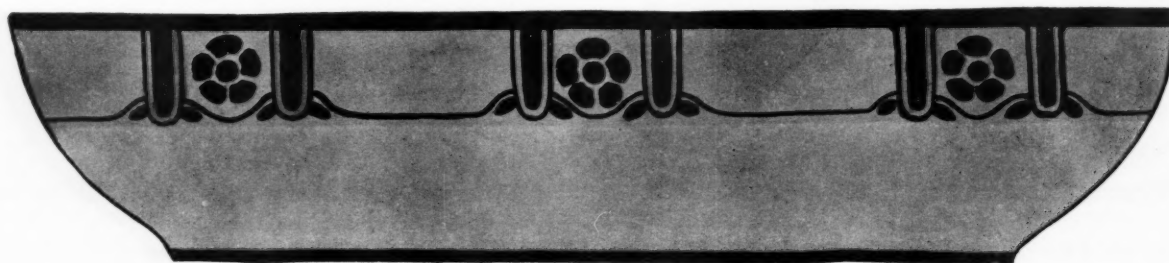
PLATE OR CUP AND SAUCER DESIGN—FLORENCE McCRAV

NO. 1.—Lines and spaces back of flower in square and circle, gold. Leaves, green gold. Flowers, two shades of lavender blue enamel.

No. 2—Lines and scrolls Roman gold. Leaves green

enamel. Center form orange enamel.

No. 3—Bands, leaves and buds green gold. Flowers two shades of lavender blue enamel. Tip of buds the lighter blue enamel.



EGYPTIAN BOWL—ALBERT W. HECKMAN

The bowl is to be done in bright blue enamel on Sedji ware.



INCENSE JAR—ALBERT W. HECKMAN

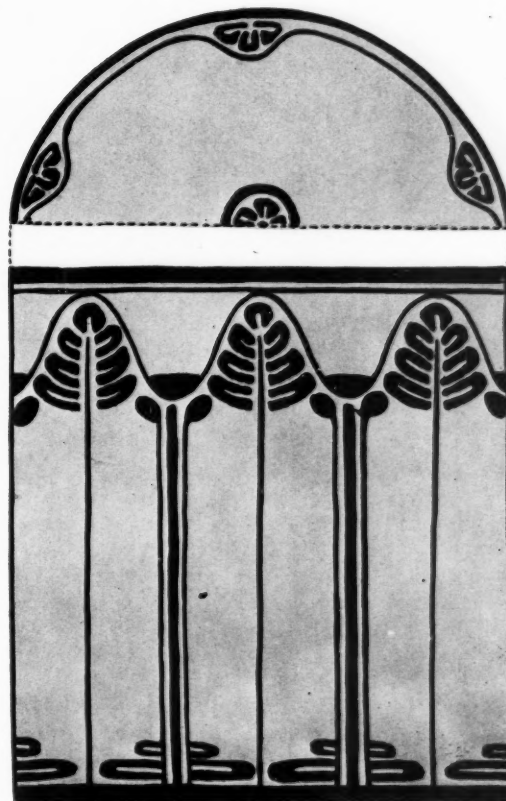
EGYPTIAN VASE (Color Study)

Albert W. Heckman

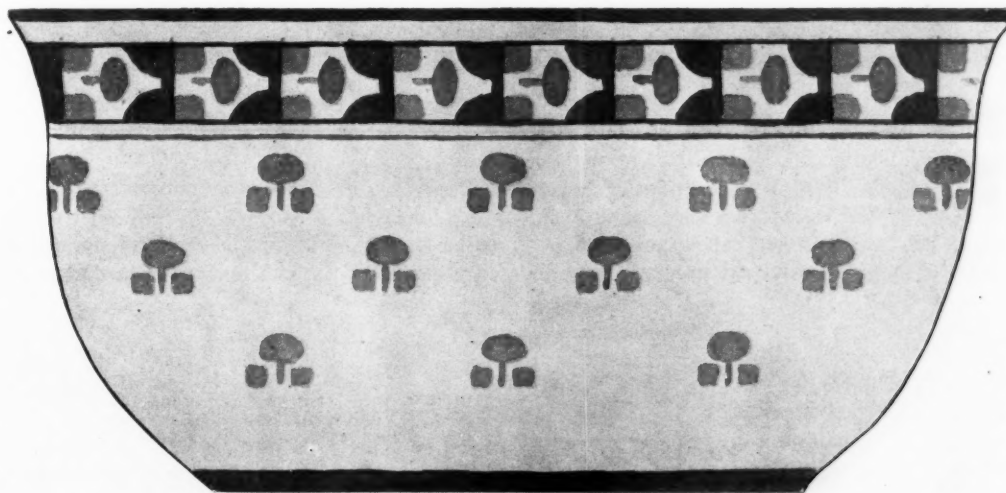
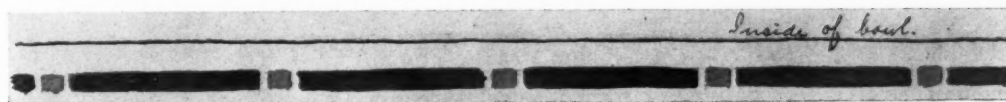
THE vase is to be done in Green Gold and Green lustre. First paint in the design with the green gold. Then burnish the gold and after washing off all the glass paint on the gold again in the third fire and be careful in burnishing it so as not to rub the lustre off.

INCENSE JAR, CIGARETTE JAR AND BOWL

The incense jar and cigarette box are done in the same manner except that Dark Blue lustre is used for the incense jar and Yellow Brown is to be used for the cigarette box.

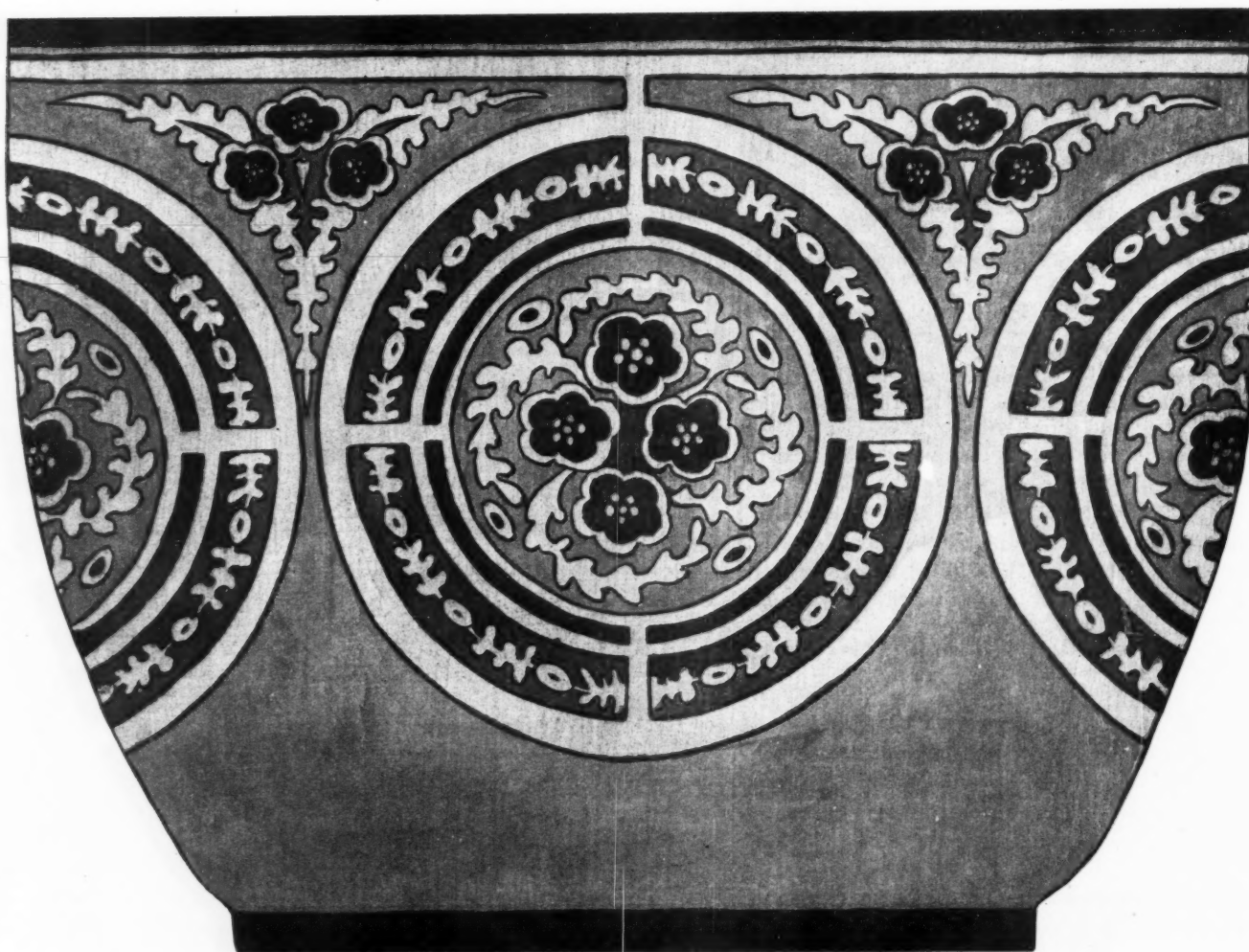


CIGARETTE JAR—ALBERT W. HECKMAN



BELLEEK BOWL—F. N. WATERFIELD

The light tone is Oriental Turquoise and the darkest is Dark Blue enamel.



SATSUMA JARDINIÈRE—ELISE TALLY HALL

TO be carried out in enamels. Light outer circles of large flowers is Grey Violet. The dark tone in flowers and light part of small circles are 1 part Citron Yellow and 3 parts Special White. Centers of large flowers and in small circles

are Grass Green. Leaves are Celtic Green. All light bands are Cadet Blue. The dark background back of leaves in the next large circular design is Silver Grey, and the inner dark band to it and also at top and bottom of jardiniere are Blue Green.

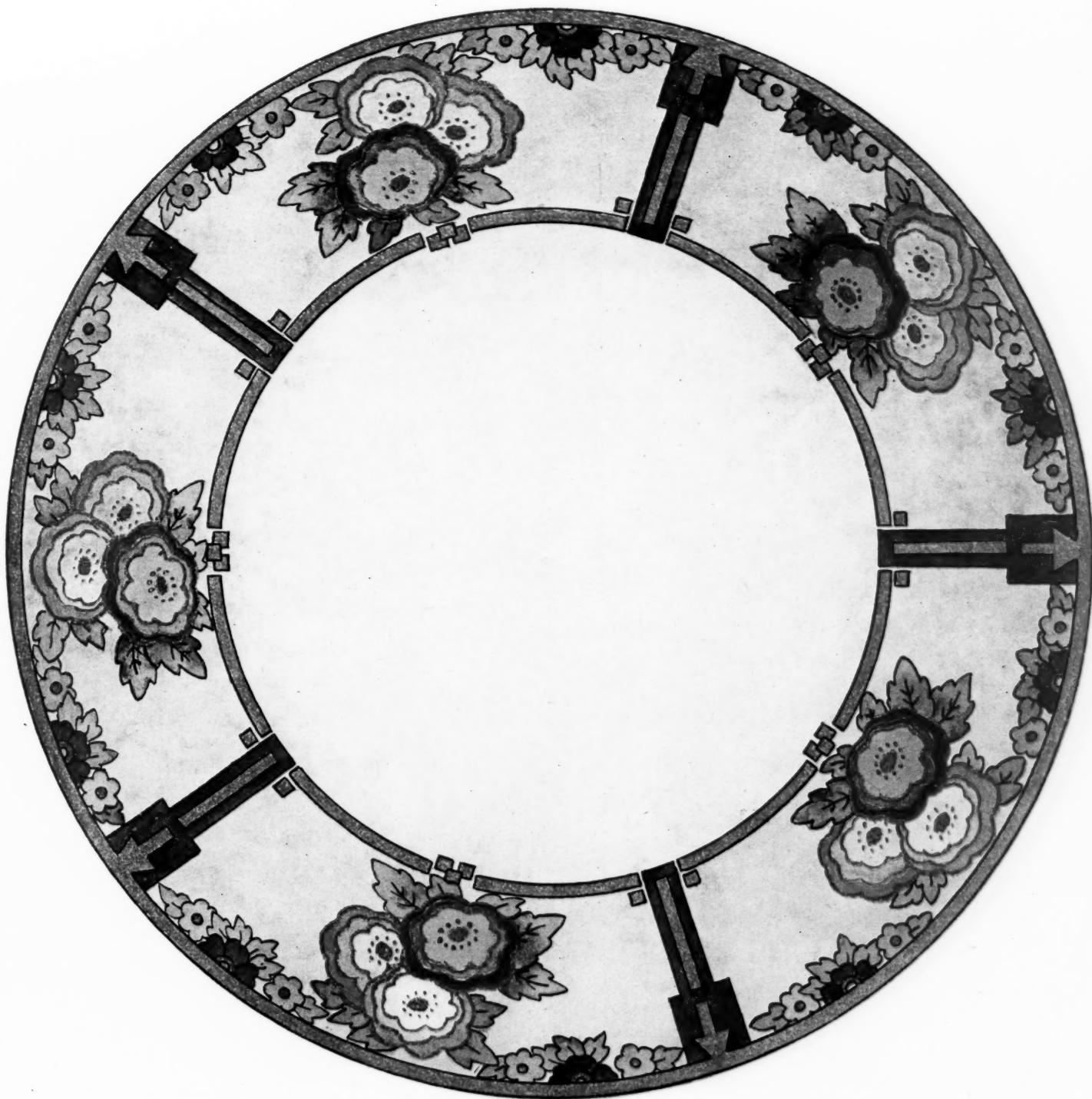


PLATE DESIGN—MAY B. HOELSCHER

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KERAMIC STUDIO

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